THE SOUND OF AN AWAKENING

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THE RESONANCE OF AN ARTISTIC·COLLABORATIVE·POLITICAL EXPLORATION

CALLING LIGHTS

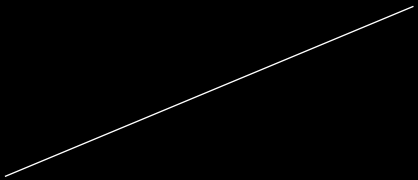
THE·SOUND·OF·AN·AWAKENING

CAROLA URETA MARÍN

2022

299.792.458 m/s

Light Speed



330 m/s

Bullet Shooting Speed (approximately)

Light is **999308.1933333 m/s** times faster than a shot

In the Earth's atmosphere,
Sound travels

343.2 m/s

Sound is intrinsically and unignorably relational: it emanates, propagates, communicates, vibrates and agitates; it leaves a body and enters others; it binds and unhinges, harmonizes and traumatizes; it sends the body moving, the mind dreaming, the air oscillating. It seemingly eludes definition, while having a profound effect.

LABELLE, B. (2008) BACKGROUND NOISE

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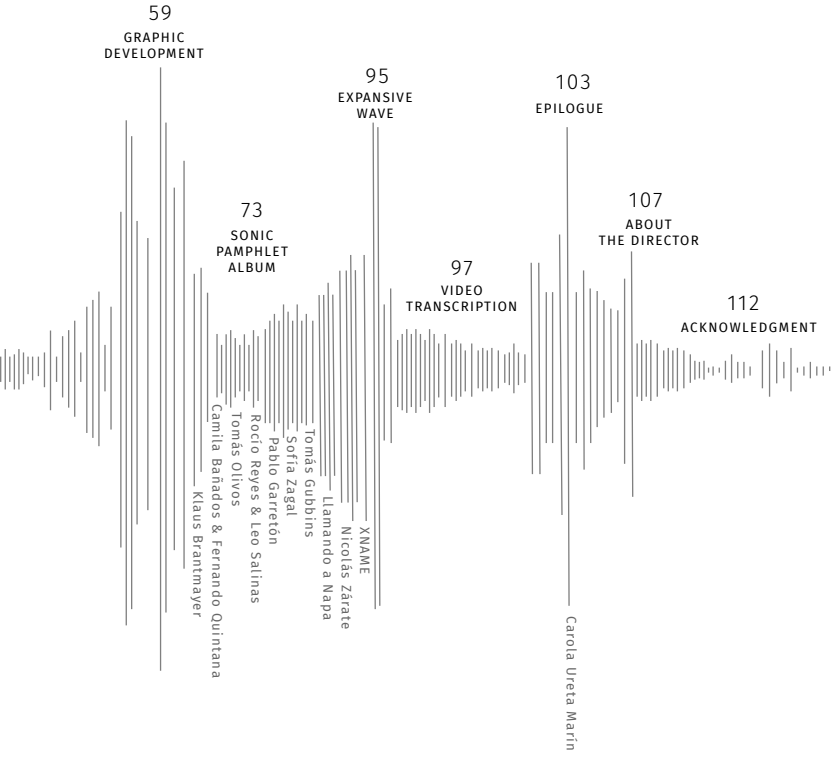
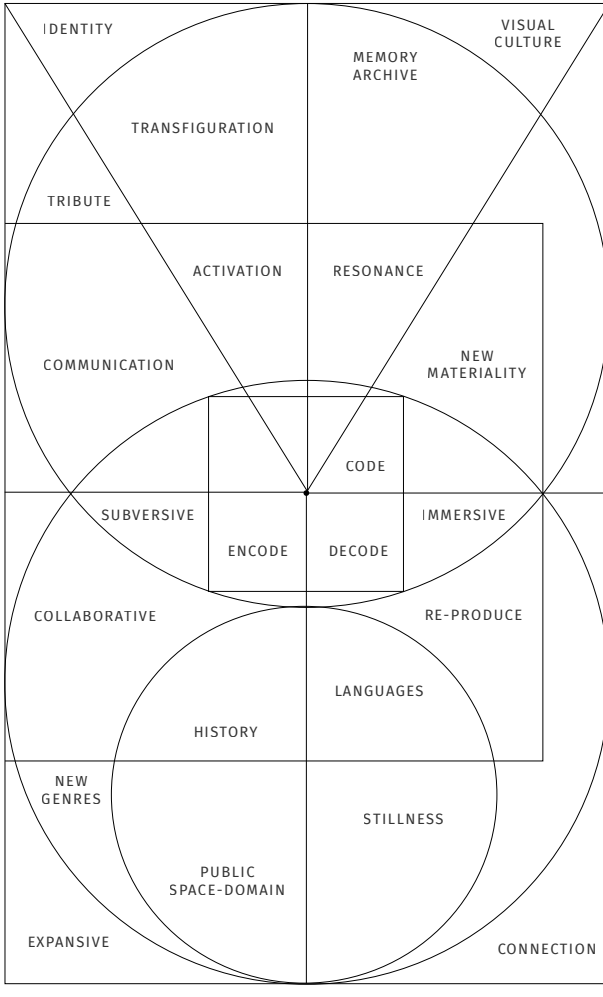


CONCEPTS


IDENTITY
VISUAL CULTURE
MEMORY ARCHIVE
TRANSFIGURATION
TRIBUTE
ACTIVATION
RESONANCE
COMMUNICATION
NEW MATERIALITY
CODE
SUBVERSIVE
IMMERSIVE
ENCODE
DECODE
COLLABORATIVE
RE-PRODUCE
LANGUAGES
HISTORY
NEW GENRES
STILLNESS
PUBLIC SPACE-DOMAIN
EXPANSIVE
CONNECTION

PROLOGUE

DR. SHEENA CALVERT
[philosopher, designer, artist]

SONIC REVOLUTION/S
The Art of Listening

Language is often posed as the 'interface' between us and the 'out there' (or between us, and our inner selves); giving it a primary role in describing both the world as it exists, states of affairs as they happen[ed], and in expressing our inner consciousness and imagination. However, language is not to be confused with the reality it attempts to describe. Language is always something 'apart' from that reality. As Aldous Huxley, in his preface to J. Krishnamurti's book The *First and Last Freedom* (1954) states "Man is an amphibian who lives simultaneously in two worlds – the given and the home-made, the world of matter, life and consciousness and the world of symbols".

These human-made symbols are productive in many areas of life, including science and philosophy, but as Huxley points out, within politics they often fail since they become seen as *more* real that the realities to which they refer, and yet they are not, and can never be, that reality. Stripped of meaning, distanced from events, symbols fail to communicate the 'facts' of human existence, despite our (for Huxley, unwarranted, even insane), reverence towards them. In short, languages' singular importance for human life is undermined where it cannot 'speak', and when we think of symbols as more real than what they stand for. Within this fact lies a further danger, that we no longer see how symbols neglect reality, but also how it *distorts* that reality by replacing facts with words.

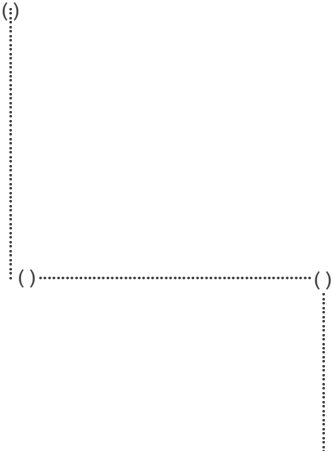
Our negligence of this fundamental disconnection between language as a material artefact constructed by humans to control and shape the world, and the reality to which those symbols refer, makes us vulnerable to its abuse. We would do well to heed Huxley's words, especially in this historical moment. The Situationists were acutely aware of this problem. In 'All the King's Men' (1963) "Under the control of power, language always designates something other than authentic experience." They suggested that we live within language as within polluted air, and that 'Electronic music' might offer a form of resistance to the domination of language and its 'stranglehold' by power.

Standing at this impasse between symbols and the political, and between the social and human realities which they (cannot) describe is where '**Calling Lights: The Sound of an Awakening**' begins its work to unravel this contradiction (we might describe it as yet another binary: language versus reality). Where language fails, sound begins. As Adorno states in 'Music and Language' (1963), music resembles language, but is not identical with language.

"Music resembles language in the sense that it is a temporal sequence of articulated sounds which are more than just sounds. They say something, often something human. The better the music, the more forcefully they say it. The succession of sounds is like logic: it can be right or wrong. But what has been said cannot be detached from the music. Music creates no semiotic system".

For Adorno, music (sounds) are both non-symbolic and non-semiotic, which is to say we cannot ascribe *meaning* to them. Sound has the potential to reach beyond the problems which Huxley associates with symbolic systems, and as such, where symbols might fail to account for the extremities of the human rights violations performed during the 2019-20 social uprising in Chile, sound offers an emotive and deeply resonant 'voice' to speak to those realities; one which is liberatory and transformative. As a sonic material which is unbound from the 'problems' of language and/as symbols, sound 'speaks' differently. In its diasporic 'universality', sound captures lost human dignity, gives voice to the distress and rage, and offers a way to 'hear' that which is incommunicable in words. However, as Krishnamurti reminds us "There is an art of listening... you are listening when your real attention is given to something...".

We need to learn how to listen... (:)



( )

'Calling Lights' asks us to listen rather than see, to hear rather than speak, to climb out from within the impasse; to recognize the incommensurability of relating symbolic language to reality. Finally, this replacement of symbols with sound is not a theoretical proposition, but something high pragmatic and applied: a way to rethink our relationship/s to politics and power, forming a new kind of 'sonic revolution'. The 'Calling Lights' project offers a different (sonic) formulation of the adage 'speaking truth to power', one which places deep listening at its core, one which shows us that the visuality of symbols is not enough, and in turn offering us an 'awakening'.

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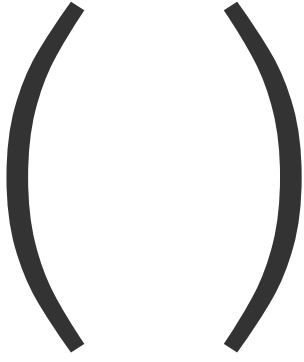


SILENCE / PAUSE / STILL

ABOUT CALLING LIGHTS

CALLING LIGHTS
The sound of an awakening

This work is a tribute to all the eyes unjustifiably lost due to the police shootings during the Social Uprising in Chile, 2019-2020. This collaborative artistic exploration gives a voice to the blinded eyes. Light and dark and the act of blinking become a language, a code. The message, '*this work is a tribute to all those eyes unjustifiably lost during the demonstration in 2019, Chile*' is rendered into morse code, the most established military way of communication.

The essence of the message is spread all over the world through its interpretation by different musicians of the Chilean diaspora. The reproduction of the soundtracks activates not only the message but the memory that evokes the protest and at the same time, creates a connection with the diaspora. The original message, emerging from the narrowest country in South America, finds an active, nutritive and transformative conversation process with the musicians, through their musicalization, that globally resonates. In this project, the power of transfiguration as a method of transformation – changing the form in a way that reveals its nature and culture – brings the past into the present and reinvents it.

INITIAL VIBRATION

A 'MEGA CRISIS'

On October 18th, 2019, Chile experienced what was referred to as the "Social Uprising": one of the biggest political crises in its history. As Gastón Soublette, an outstanding Chilean philosopher calls it: A megacrisis[1]. It was an explosion of demands stemming from discontent, which had dragged on after years of violations of citizens' rights, triggered by a 30 peso (£0.30) increase in the price of the capital's subway ticket. The most transversal slogan was the concept of "dignity", which means, the struggle to achieve a dignified life for all Chileans where basic rights or services such as education, housing, health and pensions would be guaranteed for all without distinction. A few days after the demonstrations began, the promises of almost thirty years made by the democratic government after the military dictatorship, were seen as broken and that the "normality" that Chileans had come to live with, day after day, would no longer be accepted[2]. In this scenario, no person, institution, discipline or corner of the country was isolated from the debate.

THE INEQUALITY OF CHILE

Chile is a long and narrow country located on the southwestern tip of South America. Encased between the southeastern shore of the Pacific Ocean and the highest peaks of the Andes Mountains, it is recognized internationally as a high-income country by the World Bank and well on the path to being developed. The average indexes of literacy, quality of life, economic growth, human development and life expectancy and

the GDP per capita of its more than 18 million inhabitants, place Chile among countries with the highest living standards in Latin America[3]. However, the flip side of this classification by figures reveals one of the worst rates of inequality globally. The high concentration of wealth and opportunities exclusively in privileged groups, added to the corruption of the political class, indicates another situation in the country; the inequality that marks the daily life of its inhabitants. In October 2019, this situation was no longer sustainable and citizens began to demand urgent and profound structural reforms in the pension systems, education and health in addition to other hundreds of demands, for example: The right to water after years of privatization of this natural resource in the country; respect and consideration for the indigenous peoples; that femicide cases be tried by the justice system and the failure to sign certain free trade and pharmaceutical agreements, to name only a few.

Opposite: Photograph of the iconic march that took place on 25th October, 2019, where more than a 1.5 million people demonstrated for their rights and dignity. The picture is from the meeting point of demostrations. Corresponds to the famous square in the center of Santiago that citizens renamed as "Dignity Square" in horror of the Social Uprising. Source: ©Aguayo Fuenzalida, 2019.

[1] G. Soublette, El Manifiesto: Peligros y Oportunidades de la Megacrisis (Stgo: Ediciones UC, 2020).

[2] Carola Ureta, '·||[18.10.19/.cl/¡*!DNO<art>]||· The Social Uprising in Chile: An awakening of the potentials of decoder design of omni-comprehensive norms in the field of Law', The International Journal of Design in Society, 15:1 (2021), 12-23 (p.13)

[3] PNUD: Programa de las Naciones Unidas para el Desarrollo [United Nations Development Program] <www.cl.undp.org> [accessed 12 January 2021].

HUMAN RIGHTS VIOLATIONS & CENSORSHIP

Faced with the massive protests in the streets, the government sent special police and military forces who indiscriminately used weapons, highly toxic gases, physical violence and unjustified detentions to repress the demonstrations. Multiple human rights violations occurred due to these repressive measures, demands that were added to the endless list that already existed at the beginning of the Social Uprising. After a month of continuous protests, the walls from the main street of Santiago were full of different messages written by the citizens as a way to express their desires. Like tattooed skin the street was accumulating thousands of demands that were shouting in the public space. The government repression threatened citizens by covering and erasing all this key information for the social uprising. The process of whitewashing the walls could be easily carried out at night due to the curfew that had been imposed in the capital city.

Opposite two pictures at the same place in Santiago de Chile, on an important street corner during demonstrations (Seminario intersection Alameda street). The image on top was captured on the 23th November, 2019, after three weeks of protests, and the bottom image was photographed just after the government censorship.

Both images are from the project 'La Ciudad como Texto'. Image_1 was taken in collaboration with the photographer Daniel Corvillón and Image_2 by the Chilean street-artist and photojournalist Caiozzama, during a field documentation directed by Carola Ureta Marín in Chile.

VISIT
www.laciudadcomotext.cl

Image_1
1973
VIOLADORE
NO ALTO MANO
BLOQUEADO
ACAB
LUCHA

Image_2
19X
GANUSH

NELSON ITURRIAGA
SERGIO CONCHA
ALEJANDRO TORRES

CARLOS PUEBLA
RODRIGO LAGARINI
ELIASAR FLORES

DIEGO FOPPIANO
EDGARDO NAVARRO
MARCELO HERRERA

Photo Martin Bernetti | © AFP

20/200 1 20 FT/200 M

MORE THAN 400

20/100 2 20 FT/100 M

PEOPLE INJURED DURING THE SOCIAL UPRISING

20/75 3 20 FT/75 M

HAVE BEEN TREATED IN THE EYE REPAIR PROGRAM OF THE MINSAL [HEALTH MINISTRY]

20/40 4 20 FT/40 M

Mainly from pellets, hardened rubber bullets and tear gas canisters fired by Chilean armed forces and police.

20/30 5 20 FT/30 M

20/25 [From October 2019 untill October 2020] 6 20 FT/25 M

20/20 Official information from the Chilean National Institute of Human Rights [INDH] 7 20 FT/20 M

INFORMATION FROM THE CHILEAN
NATIONAL INSTITUTE OF HUMAN RIGHTS

Balance: ONE YEAR AND 7 MONTHS AFTER THE SOCIAL UPRISING

A summary of the data obtained at the national level from the database of human rights violations that occurred in the context of the social crisis. Specifically, they are all the judicial actions presented by the INDH that record victims who reported human rights violations that occurred between October 18, 2019 and March 18, 2020.

Table 1. Total complaints filed and complaints formalized by region

REGION	Nº OF COMPLAINTS	Nº OF FORMALIZED COMPLAINTS
ARICA Y PARINACOTA	67	0
TARAPACÁ	125	1
ANTOFAGASTA	116	1
ATACAMA	78	2
COQUIMBO	143	6
VALPARAÍSO	282	5
METROPOLITANA	1.179	23
L.B. O'HIGGINS	68	2
MAULE	119	3
ÑUBLE	49	1
BIOBÍO	250	5
ARAUCANÍA	159	2
LOS RÍOS	158	0
LOS LAGOS	70	1
AYSÉN	30	1
MAGALLANES	27	0
TOTAL*	**2.920**	**53**

INFORMATION FROM THE CHILEAN NATIONAL INSTITUTE OF HUMAN RIGHTS

Country situation

Table 2. Number and percentage of victims according to consequence

*Numbers updated till the 4th May, 2021.

CONSEQUENCE	VICTIMS Nº	VICTIMS PERCENT
Physical injuries	3.021	89.91
Injury caused by ocular trauma	117	3.48
Other injuries	117	3.48
Loss of vision due to irreversible ocular trauma	34	1.01
Eyeball burst	22	0.65
No information	22	0.65
Burns	9	0.27
Passed away	7	0.21
Life risk	3	0.09
TEC	2	0.06
Neurological damage	1	0.03
Plant states	1	0.03
Hospitalized	1	0.03
Pregnancy loss	1	0.03
Allergic reaction	1	0.03
Psychomotor trauma	1	0.03
Total*	**3.360**	**100.00**

Original Photo Martin Bernetti

WHAT HAPPENS WHEN THE VISUAL

IS
NOT
ENOUGH
?

HOW TO MANIFEST
THAT FEAR, THAT PAIN,
THAT HORROR?

HOW TO SHOW
HOW TO SEE
WITHOUT
WITHOUT
SEEING?
SHOWING?

HOW TO SHOW ALL HUMAN RIGHTS VIOLATIONS?

HOW TO TRANSLATE AND DECODE THIS?

HOW CAN THEY LOOK IF THEY CAN”T SEE NOW?

STATEMENT

CAROLA URETA MARÍN
[Chilean]

So I had to make a **STOP**.
I paused everything and
I closed my eyes for a moment...
And there **in the dark I saw it clearly**.
I opened my eyes again,
closed them, opened them again and closed them again...
I repeated this gesture for a minute maybe.
I really don't know,
could be for seconds, minutes or hours,
I can't remember at all.

For months,
I was trying to translate the crisis in Chile,
to explain the human rights violations
that recently happened.
To communicate here in the UK
that fear, that horror,
that pain.

I was assuming
that as a visual communicator
I was able to do that exercise:
to open the content,
to reveal it.

But the truth is that,
I am not able.
I am not able to do that.
I tried and I tried and I tried so hard.
So, I quit.

STOP.

in the dark I saw it clearly.

that fear, that horror,
that pain.

I am not able.

I can't explain you that feeling.
I can't translate you that fear.
I can't show you what I saw.

If I am not able to do that and
I decided to continue being a visual communicator,
maybe **I can show you the incommunicable**.

Instead of translating,
I will encode that feeling
and give a voice to the street.
Give a voice to all of lost eyes.

By using the morse code
as an operational method
I will make the eyes speak.
Blinking as a language,
Dark, light, dark, light.
Guide by the sound
Bit, beat, bit beat,
cause *they* are in the dark,
in blindness.

I have nothing else to say.
Let the eyes
-unjustifiably lost in the street-
tell you the message.

I can show you the incommunicable.

Give a voice to all of lost eyes.

I will make the eyes speak.

Let the eyes

tell you the message.

GIVE A VOICE TO THE EYES

MAKE THE EYES SPEAK

SONIC PAMPHLET

A message without activation is frozen information, a static, petrified or mute notion. It is almost like a scream without an echo. This idea is reminiscent of Walter Benjamin's book 'The Work of Art in the Age of Mechanical Reproduction' and also Susan Sontag –in her text on 'Posters: Advertisement, Art, Political Artifact, Commodity'– when she states that posters exist to be reproduced, to go out in multiples; they were never intended to exist as a single piece.

In the case of sound, they need to be played to hear them. Either by means of sound, a synthesizer or simply pressing play.
Thus, far from being a playlist, this album is titled 'SONIC PAMPHLET'. Understanding that pamphlets have been an important protest and political campaign tool due to their low production and distribution costs and the freedom to play with formats, layout and periodicity.

SONIC PAMPHLET is a compilation of ten soundtracks created by different musicians, each one intrinsically includes the essence of the message translated into morse code:

THIS WORK IS A TRIBUTE TO ALL THOSE EYES UNJUSTIFIABLY LOST DURING THE DEMONSTRATIONS IN 2019, CHILE

Therefore, each time the track is played, the coded message is activated again and again, being heard again and present. A standard definition of the word "Activation" is the act of causing something to start or start working, and applied to Sonic Pamphlet, the political message operates over and over again. As previously stated, the purpose of this work is to be a tribute to all the lost eyes. This statement will sound every time the musical themes are played.

- .... / .-- --- .-. -.- / .. ... / .- /

- .-. .. -... ..- - . / - --- / .- .-.. .-.. / - .... --- ... . / . -.-- . ... /

..- -. .--- ..- ... - .. ..-. .. .- -... .-.. -.-- / .-.. --- ... - /

-.. ..- .-. .. -. --. / - .... . / -... . -- --- -. ... - .-. .- - .. --- -. ... /

.. -. / ..--- ----- .---- ----. --..-- / -.-. ....-.. .

This work is a

tribute to all those eyes

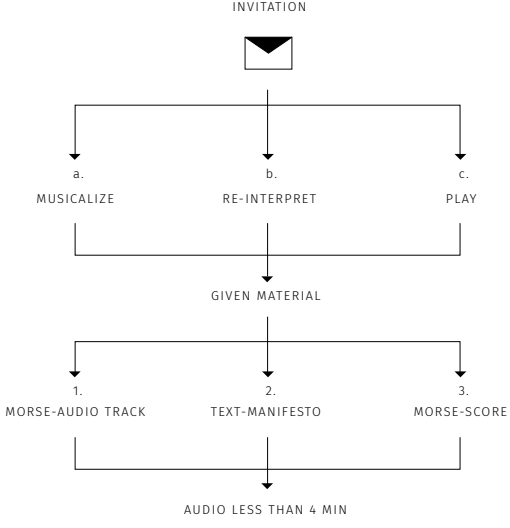
unjustifiably lost

during the demonstrations

in 2019, Chile

THE PROCESS

On the 24th February 2022, an open call was launched for Chilean musicians residing in the country and others belonging to the diaspora in Europe, the United Kingdom and Australia. The invitation was sent via email to around twenty musicians, ten responded positively. After two months of guiding and working with the artists, ten soundtracks respond amazingly to this collaborative and creative exercise. Just like the title of the project 'Calling Light', the 'Open Call' was an invitation to work through memory, resonance, justice, activation and resonance.



GIVEN MATERIAL

1. MORSE-AUDIO TRACK

title PRIMARY SIGNAL	frequency in Hz 550
duration 00:52	character speed per min 20
created in UNITED KINGDOM	farnsworth speed 20

The audio track contains encoded in Morse the final fragment of Text-Manifesto:

THIS WORK IS A TRIBUTE TO
ALL THOSE EYES
UNJUSTIFIABLY LOST
DURING THE DEMONSTRATIONS
IN 2019, CHILE

- .... / .-- --- .-. -.- / .. ... / .- / - .-. .. -... ..- - . / - --- /
.- .-.. .-.. / - .... --- ... . / . -.-- . ... /
..- -. .--- ..- ... - .. ..-. .. .- -... .-.. -.-- / .-.. --- ... - /
-.. ..- .-. .. -. --. / - .... . / -.. . -- --- -. ... - .-. .- - .. --- -. ... /
.. -. / ..--- ----- .---- ----. --..-- / -.-. ....-.. .

2. TEXT-MANIFESTO

Calling Lights: The sound of an awakening

On the 18th October 2019,
Chile experienced what was called The “Social Uprising,”
One of the biggest political crises in its history.
As the outstanding Chilean philosopher, Gastón Soublette,
states it: A megacrisis. It was an explosion of demands after
years of violations of citizens’ rights.

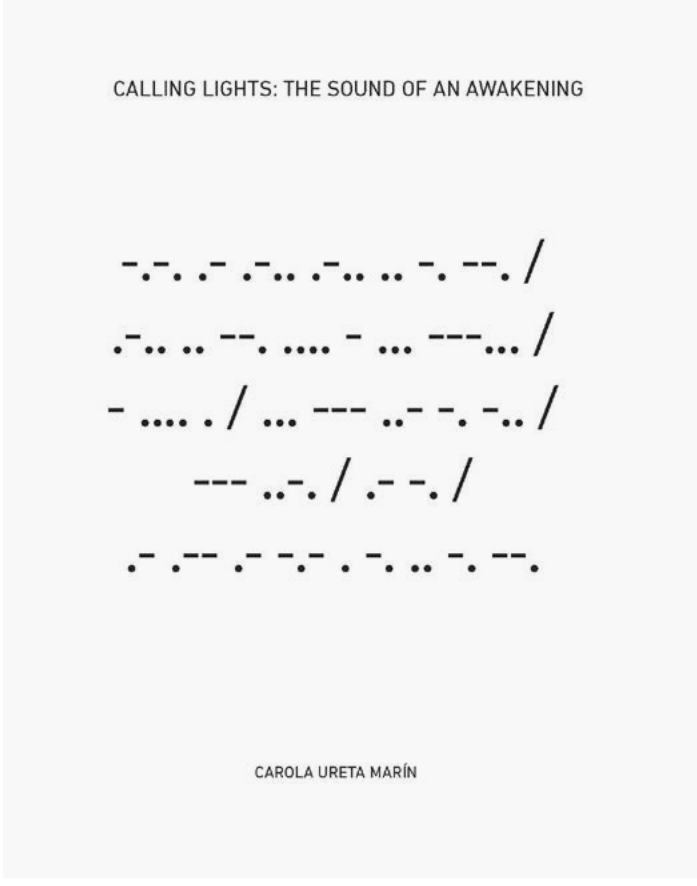
The most transversal slogan was the concept of “dignity,” that is,
the struggle to achieve a dignified life for all Chileans
where basic rights and/or services such as health, education,
housing, and pensions would be guaranteed for all,
without distinction.

In this scenario, no person, institution, discipline,
or corner of the country was isolated from the debate.

After 5 months of demonstrations,
More than 450 protesters suffered eye damage.
Nowadays, Chile has a new generation of blind and one-eyed
people from unjustified police shootings.
The slogan of this crisis is Dignity,
And the icon is: or a bloody eye or hand on one eye.

This work is a tribute to all those eyes unjustifiably lost during the demonstrations in 2019, Chile

3. TEXT-MANIFESTO TRANSLATED INTO MORSE SCORE



--- -. / - .... . / .---- ---.. / --- -.-. - --- -... . .-. / ..--- ----- .----

----. --..-- / -.-. ....-.. . / . -..- .--. . .-. .. . -. -.-. . -.. / .-- ....

.- - / .-- .- ... / -.-. .- .-.. .-.. . -.. / - .... . / .-..-. ... --- -.-. .. .-

.-.. / ..- .--. .-. .. .. -. --. --..-- .-..-. / --- -. . / --- ..-. / - .... .

/ -... .. --. --. . ... - / .--. --- .-.. .. - .. -.-. .- .-.. / -.-. .-. .. ..

/ .. -. / .. - ... / .... - --- .-. -.-- .-.-.- / .- ... / - .... . / --- ..-

- ... - .- -. -.. .. -. --. / -.-. ....-.. . .- -. / .--. ....-.. --- ... ---

.--. .... . .-. --..-- / --. .- ... - ----. -. / ... --- ..- -... .-.. . - - . --..--

/ ... - .- - . ... / .. - ---... / .- / -- . --. .- -.-. .-. .. ..-.-.- / ..

- / .-- .- ... / .- -. / . -..- .--. .-.. --- ... .. --- -. / --- ..-. / -.. . --

.- -. -.. ... / .- ..-. - . .-. / -.-- . .- .-. ... / --- ..-. / ...- .. --- .-.. .-

- .. --- -. ... / --- ..-. / -.-. .. - .. --.. . -. ... .-..-. / .-. .. --. .... - ...

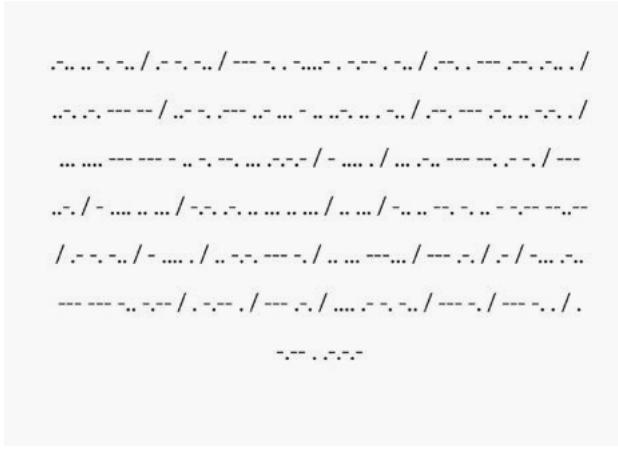
.-.-.- / - .... . / -- --- ... - / - .-. .- -. ... ...- . .-. ... .- .-.. / ... .-..

--- --. .- -. / .-- .- ... / - .... . / -.-. --- -. -.-. . .--. - / --- ..-. /

.-..-. -.. .. --. -. .. - -.-- --..-- .-..-. / - .... .- - / .. ... --..-- / - .... .

/ ... - .-. ..- --. --. .-.. . / - --- / .- -.-. ....- . / .- / -.. .. --.

-. .. ..-. .. . -.. / .-.. .. ..-. . / ..-. --- .-. / .- .-.. .-.. / -.-. ....-.. .
.- -. ... / .-- .... . .-. . / -... .- ... .. -.-. / .-. .. --. .... - ... / .- -. -..
-..-. --- .-. / ... . .-. ...- .. -.-. . ... / ... ..- -.-. .... / .- ... / .... . .-
.-.. - .... --..-- / . -.. ..- -.-. .- - .. --- -. --..-- / .... --- ..- ... .. -.
--. --..-- / .- -. -.. / .--. . -. ... .. --- -. ... / .-- --- ..- .-.. -.. / -... .
/ --. ..- .- .-. .- -. - . . -.. / ..-. --- .-. / .- .-.. .-.. --..-- / .-- .. - ....
--- ..- - / -.. .. ... - .. -. -.-. - .. --- -. .-.-.- / .. -. / - .... / ...
-.-. . -. .- .-. .. --- --..-- / -. --- / .--. . .-. ... --- -. --..-- / .. -. ...
- .. - ..- - .. --- -. --..-- / -.. .. ... -.-. .. .--. .-.. .. -. . --..-- / --- .-.
/ -.-. --- .-. -. . .-. / --- ..-. / - .... . / -.-. --- ..- -. - .-. -.-- / .--
.- ... / .. ... --- .-.. .- - . -.. / ..-. .-. --- -- / - .... . / -.. . -... .- - .
.-.-.- / .- ..-. - . .-. / ..... / -- --- -. - .... / --- ..-. / -.. . -- --- -.
... - .-. . .- - .. --- -. ... --..-- / -- --- .-. . / - .... .- -. / ....- .....
----- / .--. .-. --- - . ... - . .-. ... / ... ..- ..-. ..-. . .-. . -.. / . -.-- . /
-.. .- -- .- --. . .-.-.- / -. --- .-- .- -.. .- -.-- ... --..-- / -.-. ....-..
. / .... .- ... / .- / -. . .-- / --. . -. . .-. .- - .. --- -. / --- ..-. / -...



The exercise was to create a new type of score by the translation of the Text-Manifesto into morse code. Three elements: dots, lines and diagonal bars (slash) combined in different ways, they allow to re-write the text and in the same way translate it into sounds.

MUSICAL NOTATION

TOMÁS BRANTMAYER
[music composer]

Interview Tuesday 10th May, 2022 · 12 pm
[transcription & research by Carola Ureta Marín]

ABOUT MUSICAL NOTATION

Musical notation corresponds to a writing system that uses codes or signs that are intended to be reproduced. It's a way of preserving music before the invention of mass recording and playback. This type of notation is closer to what is consider a text rather than to be a draw. A text that has a specific function – to generate instructions to be performed d by musicians— so that they interpret what the composer established. In this sense, music is written to convey specific information, it's not a drawn because that would imply degrees of abstraction that musicians wouldn't be able to reproduce. It is important to mention that scores write the instructions for the performers, but they fail to contain the mysterious dimension of the music. In other words, they contain the musical instructions for that mystery to happen. The space where music unfolds is time and the elementary figure of any notation system, is the Note. A note represents a single sound, with its two basic features: duration and frequency.

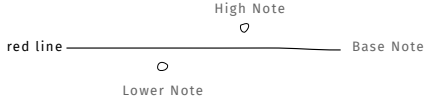
GENERAL HISTORICAL APPROACHES

Musical notation appears in the Middle Ages, after several attempts to write music. One of the purposes was to homogenize the practice of sacred music throughout Europe. Faced with the danger of diversifying the cult, thus generating a possible division of the church and the appearance of new branches or forms of thought. Another purpose of music writing was to help monks perform without necessarily memorizing multiple pieces of music. Note that medieval cult of the Church was just melodic and the monks had to memorize hours and

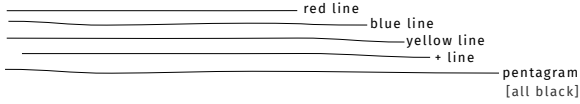
hours of music that were almost impossible to retain in the body. When music began to be written, everything was vocal and that was maintained for centuries. Religious music was of oral tradition and the songs were transmitted by auditory memories of ecclesiastics and faithful. Their oral quality is due to the fact that they contained texts with the purpose of transmitting sacred messages and after centuries it also expands to the instrumental level. Another important reason was to facilitate the musical education of children. Subsequently, musical writing contributed to generate new degrees of complexity or new types of musical architecture, impossible without having the score as a tool.

There were several attempts to affirm the notation or also known as Prehistoric Scores. One of the first systems created was the neume notation (pneuma in Latin), which in a certain way is closer to drawing. This writing consists of a drawing or symbol written on the sung text. However, the neumes just oriented the melodies but lacked a clear reference point, that is, they didn't determine specific notes in the writing. Due to this system was only useful for those who previously knew the musical pieces.

Guido d' Arezzo (991-1033) was an Italian Benedictine monk and music theorist who is credited with the invention of standard musical writing. Guido's principle — dating from the end of the 10th century to the beginning of the 11th— was to write a red line indicating a note.



Thus, a point higher on the line meant a higher note and therefore a point lower on the line meant a lower note. At the beginning this writing was a single line and then it became more complex reaching four lines, a tetragram. In the 13th Century, the first scores incorporating a fifth line were found, giving rise to the well-known Pentagram. The lines appeared very gradually, first Guido designated the red line, then a blue and yellow was added, then a fifth was incorporated and they all turned black.

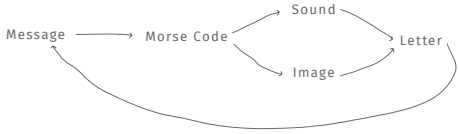


However, there are various notation systems and many of them are also used in modern music. Guido also developed a system called Guido's Hand, another form of musical notation, this time more visual. Each finger represented a note and each movement of the finger implicates a variation of the note. In a certain way, it's close to what is called 'directed improvisation'. He also taught the use of solmization syllables based on a hymn to Saint John the Baptist, which begins Ut Queant Laxis and was written by the Lombard historian, Paul the Deacon.

Coming back to the form of writing and reading in Morse code that *Calling Light*s proposes, I would like to refer to the following. Certanly, Morse code represents a type of musical notation that is already translated into sounds and later into an image (a letter of the alphabet). In this case, the score would be made up of three basic elements:

–	·	/
LINE	DOT	SLASH

This writing could be complemented by means of an attached guide, which would assign values or meanings to these elements in order to have more control in the final piece.



From the perspective of a musical composer, the process that *Calling Lights* developed is very challenging since it represents an inverse process to the traditionally carried out by music. Which means, obtain a written score before the music itself. Generally, music is conceived and then written and even without knowing how to write it, a way is sought to carry out this writing.

The interesting thing about the project proposal and approach towards a Morse score is that it converts an image (the Morse score) into a sound meaning (an audio track) to give a useful life to the interpretation of music, in this case, writing and reproducing the political message contained in the morse code.

...a score contains the musical instructions for the mystery to happen...

TRANSCRIPTION: FROM MORSE TO SCORE

[THE REPRODUCIBILITY OF THE MESSAGE]

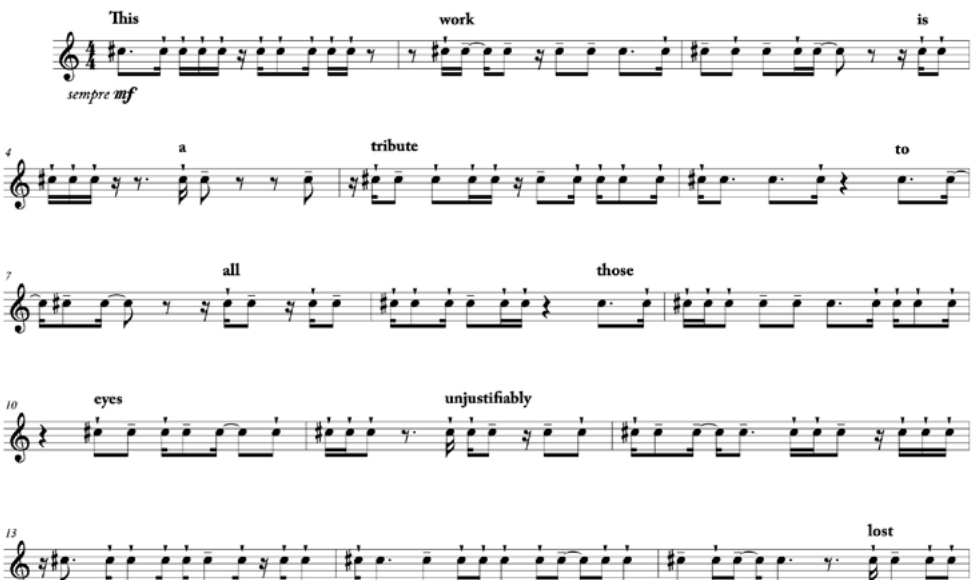
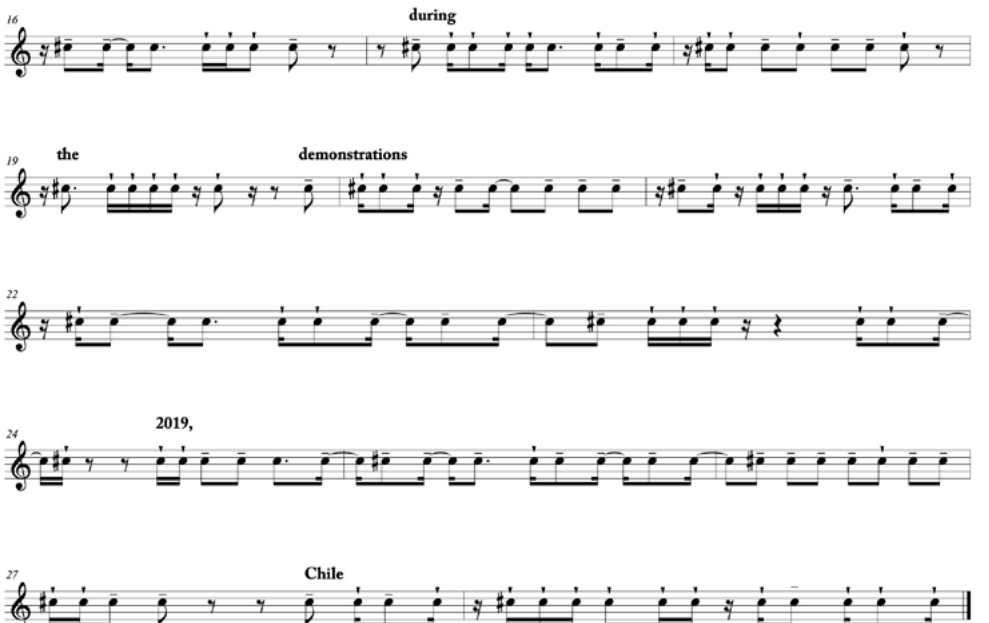
TOMÁS BRANTMAYER
[music composer]

ABOUT THE TRANSCRPTION MADE

The next proposed exercise was to transcribe the Morse code of the original phrase under a standard musical notation, treble clef and a stave. In this way, the original message: THIS WORK IS A TRIBUTE TO ALL THOSE EYES UNJUSTIFIABLY LOST DURING DEMONSTRATION IN 2019, CHILE is fixed in an established coding system that can be reproduced by musical performers. The reading and interpretation of the following score reproduces the writing and audio in morse key.

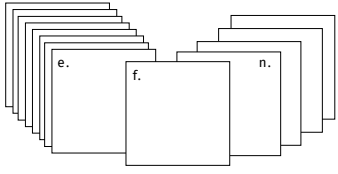
The process developed consisted of first determining the initial height (note) and its location on the score. Then allocate the rhythmic organization of the notes used and through the original audio in Morse code, determined the rhythmic values for each note. In this case, the duration of each sound is determined by the rhythmic value assigned to each note, for example: quarter note, eighth note, half note. Being black 60, the traditionally value assigned to this figure determined thus, one second of duration.

Calling Light: the sound of an awakening

Mechanical, very fast (♩ = 126)


16
during
19
the
demonstrations
22
24
2019,
27
Chile

GRAPHIC DEVELOPMENT

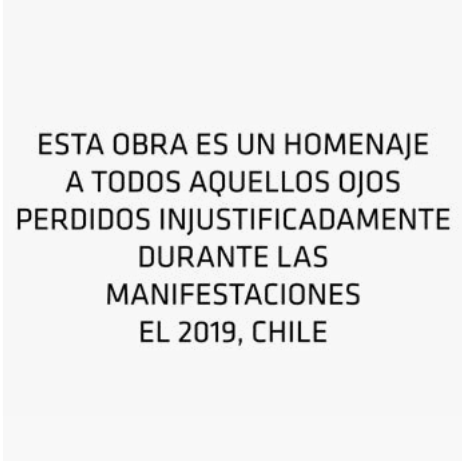
[SONIC PAMPHLET]



CAROLA URETA MARÍN
[visual communicator and designer]

Continuing with the permanent narrative of encoding and decoding as a endless cyclic process, just like Karen Barad explains in the article 'Diffracting Diffraction: Cuting Together-Apart'. A unique cover was designed for each 'SONIC PAMPHLET' soundtrack. For this, and as CALLING LIGHTS intends that all its elements are connected and make sense, the graphics were born from a visual exercise of decoding the essential message in different writing languages and image forms. From Spanish to English; from English to Morse; morse to binary; from binary to circles; from circles to rectangles; from rectangles to lines; and so we let ourselves flow in a codified pathway. Respecting and maintaining the black and white coming from concept of light and darkness as the common thread of all the work.

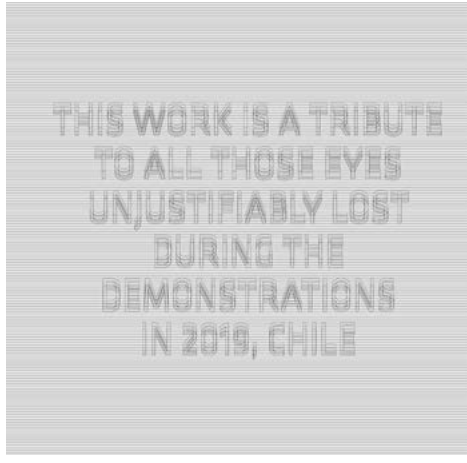
Below is the playful graphic journey made while listening to the audio tracks during the creation of each cover. Finally, each musician selected from a limited number of options the one that best represented them and their musical piece.


ESTA OBRA ES UN HOMENAJE
A TODOS AQUELLOS OJOS
PERDIDOS INJUSTIFICADAMENTE
DURANTE LAS
MANIFESTACIONES
EL 2019, CHILE

a.

THIS WORK IS A TRIBUTE
TO ALL THOSE EYES
UNJUSTIFIABLY LOST
DURING THE
DEMONSTRATIONS
IN 2019, CHILE

b.


THIS WORK IS A TRIBUTE
TO ALL THOSE EYES
UNJUSTIFIABLY LOST
DURING THE
DEMONSTRATIONS
IN 2019, CHILE

c.

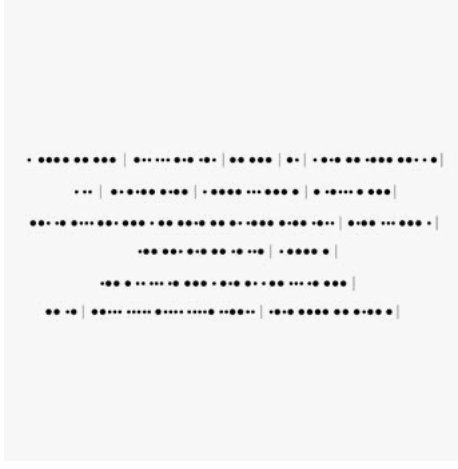
d.

- .... / .-- --- .-. -.- / .. ... / .- / - .-. .. -... ..- - . /
- --- / .- .-.. .-.. / - .... --- ... . / . -.-- . ... /
..- -. .--- ..- ... - .. ..-. .. .- -... .-.. -.-- / .-.. --- ... - /
-.. ..- .-. .. -. --. / - .... . /
-.. . -- --- -. ... - .-. .- - .. --- -. ... /
.. -. / ..--- ----- .---- ----. --..-- / -.-. ....-.. .

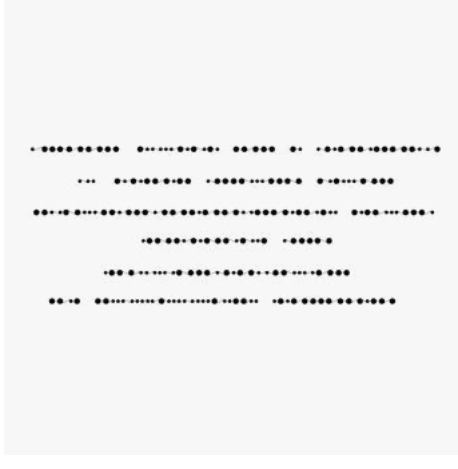
e.

1 0000 00 000 / 011 111 010 101 / 00 000 / 01 / 1 010 00 1000 001 1 0 /
/ 000 0 10111 0 / 0 000 111 0000 1 / 0100 0100 01 / 111 1
001 10 0111 001 000 1 00 0010 00 01 1000 0100 1011 / 0100 111 000 1 /
/ 0 0000 1 / 110 10 00 010 001 100
/ 000 10 111 00 1 010 01 1 000 10 111 0 001
0 0100 00 0000 1010 / 10011 11110 01111 11111 110011 / 00111 00 / 01 00

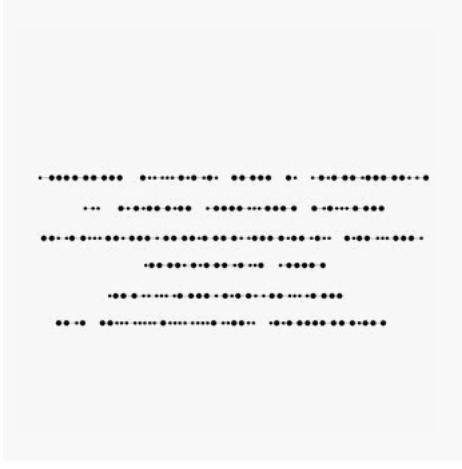
f.



g.



h.

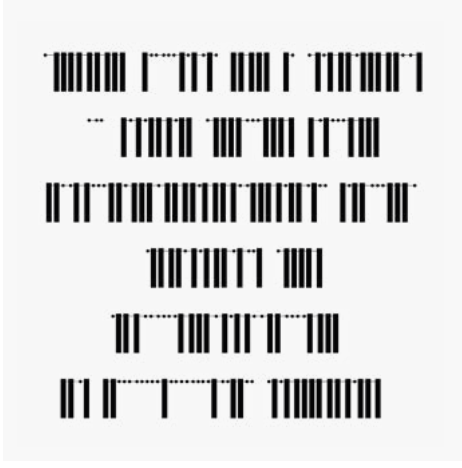


i.

j.

k.

l.



m.

n.

GRAPHIC INDEX

a.
Original Message (SP)
TYPOGRAPHY

b.
English Message (EN)
TYPOGRAPHY

c.
English Message
TYPOGRAPHY-OUTLINES

d.
English Message
TYPOGRAPHY-FILLED

e.
English Message
MORSE CODE

f.
English Message
BINARY CODE

g.
Visual Interpretation
CIRCLE CODE 1

h.
Visual Interpretation
CIRCLE MODULES 2

i.
Visual Interpretation
ORGANIC CIRCLE 3

j.
Visual Interpretation
RECTANGLES B/W

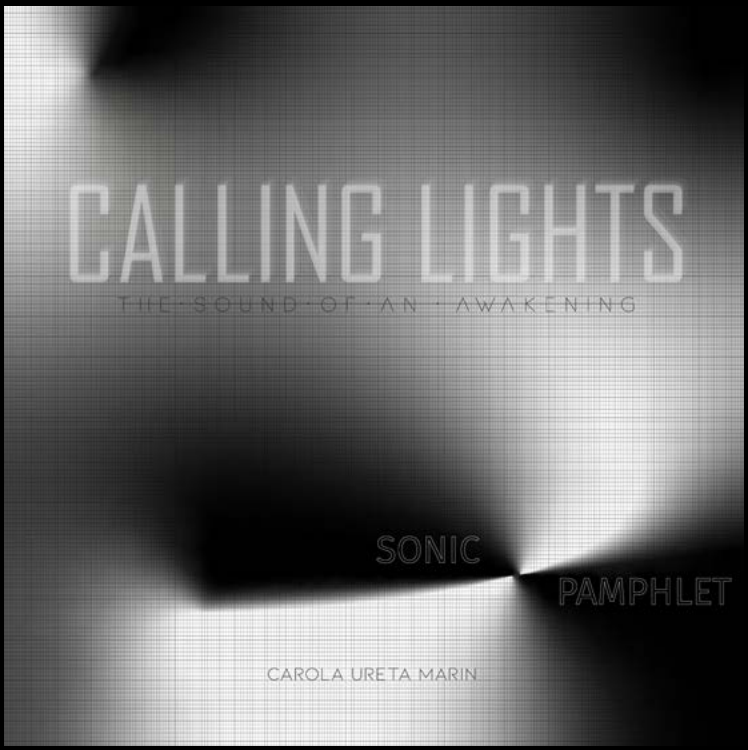
k.
Visual Interpretation
SQUARES+RECTANGLES

l.
Visual Interpretation
PENTAGRAM LINES

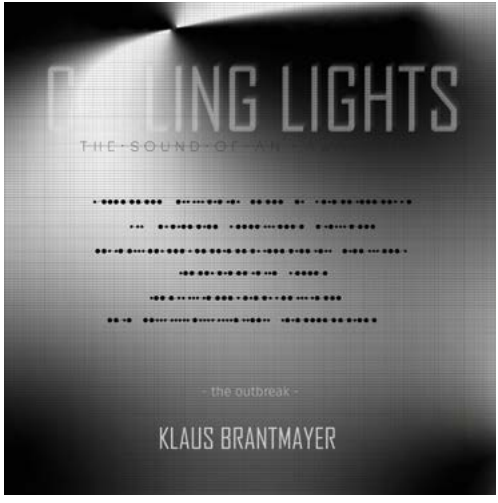
m.
Visual Interpretation
LINES+DOTS

n.
Visual Interpretation
LINES

PLAY


CALLING LIGHTS
THE SOUND OF AN AWAKENING
SONIC
PAMPHLET
CAROLA URETA MARIN

TRACK 1



title
THE OUTBREAK

duration
01:05

devices
FLUTE AND RECORDINGS
MADE ON THE DEMONSTRATIONS

method
MUSICALIZATION AND SAMPLE

created in
CHILE

About the artist

KLAUS BRANTMAYER

Chilean saxophonist, flutist and producer, active on the local and international scene with projects such as Newen Afrobeat, Pascuala Ilabaca and Fauna.

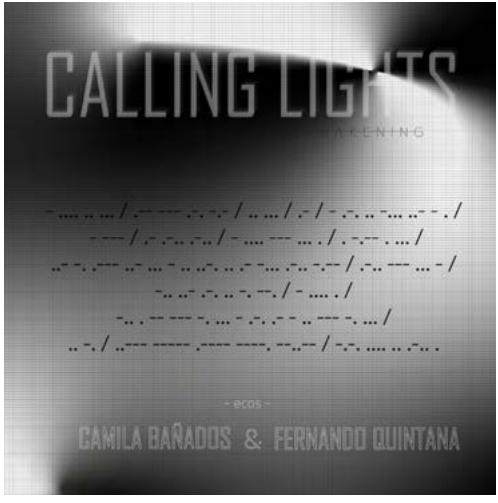
Groove explorer, improvisation and constantly searching for new sounds and forms of expression through music and sound.

About the soundtrack

the outbreak

The flute carries the Morse code as a powerful and constant message contrasting it, with street recordings made by myself in times of Social Uprising in Chile. This fusion generates an atmosphere of tension and expression.

TRACK 2



title
ECOS

duration
02:56

devices
VOICE/CUBASE

method
RE-INTERPRETATION

created in
CHILE

About the artists

CAMILA BAÑADOS

Chilean singer and composer, with studies in popular singing and Jazz. Her project includes melancholic sounds related to pop, electronics, world music and indie rock. Her career has three singles: TREE (2020), TRIP (2020) and BLINDS (2021), in addition to several collaborations with Chilean artists. Currently working on new musical pieces that will allow to move forward on her path of creation.

FERNANDO QUINTANA

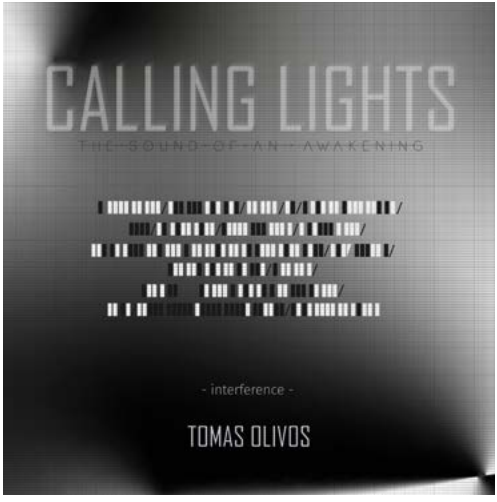
Chilean musician born in 1993, with formal studies at the Muspop Academy (2010), Projazz Professional Institute (2012) and graduated at the 101 Training Academy (2018). He works as a drummer, session musician, teacher trainer and songwriter/music producer.

About the soundtrack

ecos

First of all, we musicalized the morse through digital software having as references the Japanese artist Ryūichi Sakamoto and the German musician Alva Noto. Then we work with separate notes taken from the morse code plus some voices recorded, especially the question: How many eyes will cost our freedom?

TRACK 3



title
INTERFERENCE

duration
02:56

devices
KORG MONOLOGUE

method
RE-INTERPRETATION

created in
SPAIN

About the artist

TOMAS OLIVOS

(1987) Chilean illustrator and musician living in Barcelona. His work as an illustrator is focused on children's and youth literature, with four published books, highlighting THE GREAT SPIRIT (Saposcat, 2019). As a musician, he has been with the psych kraut band VUELVETELOCA for sixteen years. 7 LPs released with labels in the UK, SCL and USA.

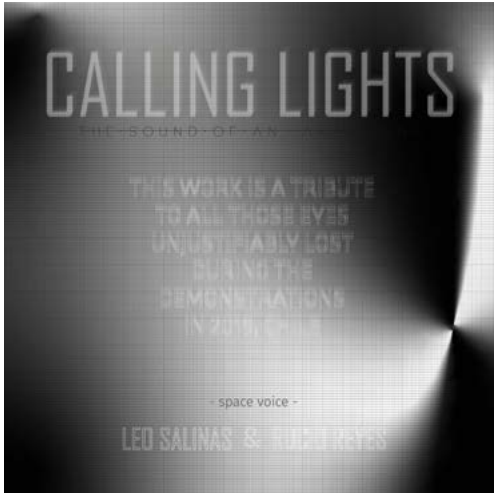
Currently doing an artistic residency at Fem La Volta (Girona, Spain) in collaboration with the Escola Massana, with textile and ceramic art project CONVERSES: EL FANG Y LA CORDA.

About the soundtrack

interference

Re-interpretation of the score and the audio track, alluding to the Morse code as a form of intermittent communication that travels through electrical pulses. The sound is presented as an interference to experience the loss of vision, the violations of human rights and the space-sensitive chaos that it implies.

TRACK 4



title
SPACE VOICE

duration
02:48

devices
VOICE + ABLETON LIVE

method
SCORE INTERPRETATION

created in
GERMANY + CHILE

About the artists

ROCIO REYES

Chilean soprano based in Germany. She studied lyrical singing at the Universidad Mayor in Santiago, Chile and at the Musikhochschule Lübeck.

She has participated as a soloist and in ensembles on various stages in both Chile and Germany.

LEONARDO SALINAS

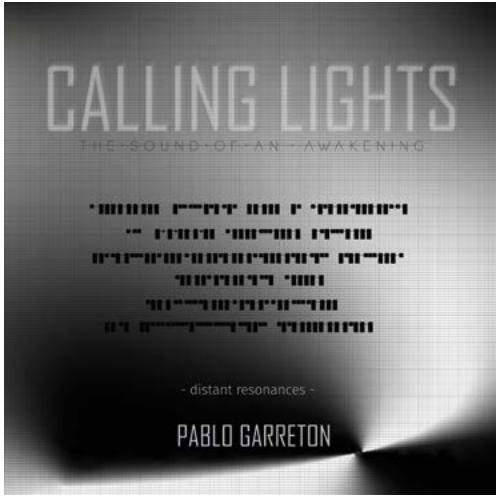
Enthusiast and willful dilettante; self-taught musician and producer; member of *Tus Amigos Nuevos* (2011, post-punk/pop band) and *III Puñales* (2019, alternative hiphop, latin extravaganza!). In his free time, Leo performs as a Political Scientist. Father of one, coffee, wine and speculoos lover.

About the soundtrack

space voice

Rocío first worked using her voice to interpret the Morse score. He assigned values to each figure (point, line and bar) and engraved all the text. Then Leo added, through digital software, a musical base created intuitively with hints of Dub, Trip Hop that gave it a mysterious sound. Trying to call the energy of the marches without being literal or obvious.

TRACK 5



title
DISTANT RESONANCES

duration
03:04

devices
MODULAR SYNTHESIZER

method
MUSICALIZATION

created in
GERMANY

About the artist

PABLO GARRETON

Composer with interest in the domains of instrumental music with electronics, sound art, video installation, performance and also performer of live electronics. In all this different format he always elaborates a personal love for details and observation of sound in relation with our society and nature.

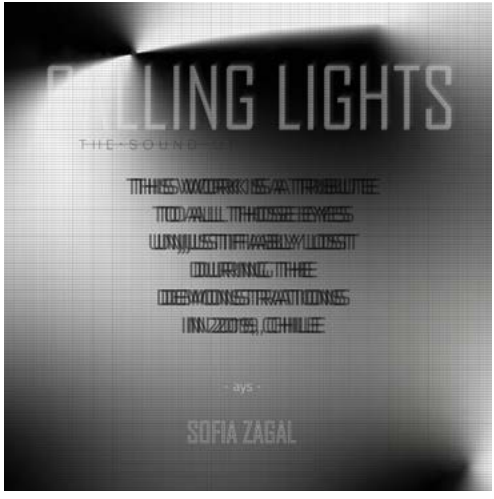
He workes with major ensembles in Germany, received in 2018 an award at the Acht Brücken Festival's International Composition Competition in Cologne, for a residence at *The Cité des Arts* in Paris, 2019. Since 2021 he got a scholarship to study with the Ensemble Modern in Frankfurt besides his active work as a freelance composer in Cologne.

About the soundtrack

distant resonances

For this project I musicalised the sounds of the manifest-text in morse code with my modular synthesizer, where the text is transformed into a network of impulses and electrical connections. Musicalising the content of the text was an exploration of giving expressivity to that code that was sent to us from the distance, trying to generate new resonances to connect us with the darkness of blindness.

TRACK 6



title
AYS

duration
03:24

devices
VOICE | SOL-FA | CARBON 49 MIDI CONTROLLER

method
INTERPRETATION

created in
CHILE

About the artist

SOFIA ZAGAL

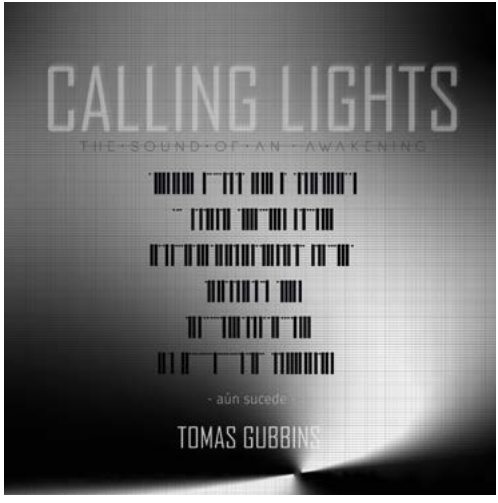
Actress, diploma in Theater Pedagogy and Applied Theater. She studied courses in spoken and sung voice with Pantheatre (France&Chile) and national private teachers. She works as an actress, co-playwright, singer, script assistant, song writer and director with renowned performer directors: Gala Fernández, Paly García, Raúl Ruiz, Claudia Echenique, Laura Pizarro, Juan Carlos Zagal. Teaching Voice, Speaking & Singing at the Mustakis Foundation, Arcos Institute theater school; ESAM theater school, Catholic University and in various training and artistic projects. Several culture funds awarded for develop projects for her company and other theater productions.

About the soundtrack

ays

I used the Morse writing as a score or solfege notation (freely) on a melodic base that I composed. I used 2 words/ phonemes: Eyes in English ('ays') to sing the line and Ojo in Spanish ('ojh') to sing the points. I did an improvisation with myself recording several audios doing this dynamic. Finally, I added some free melodic voices and arrangements by using the counting of numbers as a pulse and as a vocal gesture to insist that there were 472 eyes, which seems to me horrifyingly.

TRACK 7



title
AÚN SUCEDE

duration
02:53

devices
MORSE CODE AUDIO + SMALL SAMPLE EXTRACTED FROM RECORDING SESSIONS FOR PREPARED GUITAR. PROTOOLS + PLUGINS

method
MUSUCALIZATION

created in
DENMARK

About the artist

TOMAS GUBBINS

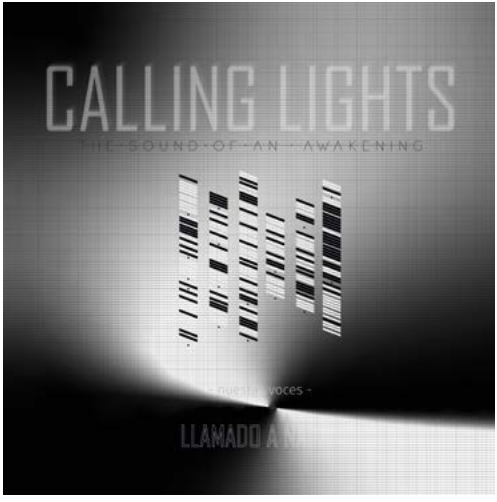
Chilean composer, improviser and guitar player. His work focuses on the creation, direction and staging of music related to the fields of free improvisation, experimental and jazz. He co-produces *Nieve&Smog*, winter cycle in free music and jazz", which since 2020 has also become a netlabel for archiving and publishing original material. Currently living in Scandinavia, where he is studying for a master's degree in composition and performance.
https://linktr.ee/tomgubbsc

About the soundtrack

aún sucede

The multiple signals at various speeds and pitches have to do with the longing crowd that we are. Also from the memory of how the days around October 2019 sounded, how the streets sounded, the crowd: between random surges of energy and intensity, sometimes shuddering congruencies appeared.

TRACK 8



title
LLamado a Napa - nuestras voces

duration
01:43

devices
KORG MINILOGUE XD | ROLAND TR-8S

method
RE-ORDERING | RE-LAYERING

created in
NEW ZELAND

About the artist

LLAMADO A NAPA

LLamado a Napa is the solo musical project of Fernando García Stevenson (Santiago, Chile 1987), blending vaporwave synthy landscapes, idm sound & structure and his personal childhood memories.

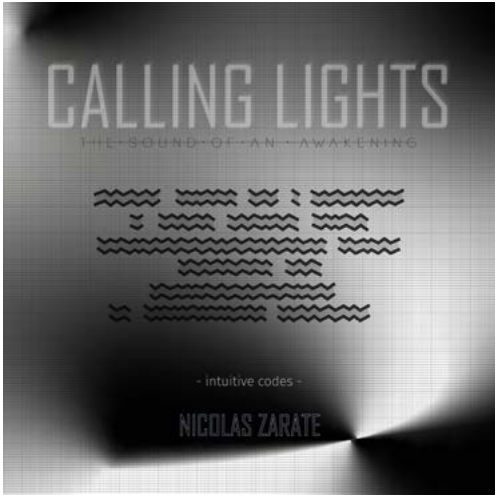
Their debut album VOYAGER música para ver las estrellas (2022) [music for looking at the stars], is a journey across videogame imaginary and galactic sounds, in which we can meet between gazings and recollections. Currently based in Wellington, NZ.

About the soundtrack

nuestras voces

LLamado a Napa - nuestras voces [our voices] reorders and relays a fragmented message that reads as a whole when all the parts speak at the same time; A whole country woke up and called for the same: empathy, dignity and love. They tried to close our recently opened eyes, shooting at them. The ones who lost them found our voices.

TRACK 9



title
INTUITIVE CODES

duration
03:24

devices
MARIMBA + MASTERING

method
INTERPRETATION

created in
CHILE

About the artist

NICOLAS ZARATE

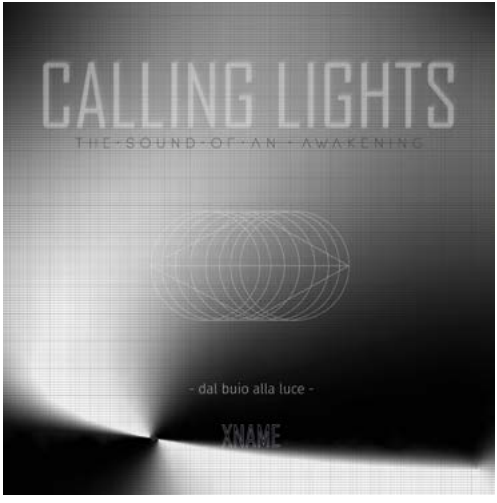
Actor & musician. Participated in more than 30 national and international tours productions. Working at Chilean National Theater; Teatro Amplio (group that seeks to reconnect Latin American theater networks) and renowed directors: Fernando González, Aliocha de la Sotta, Jaime Lorca, Jesús Urqueta, Rodrigo Bazaes, Sebastián Jaña, the Ibarra Roa brothers, Luis Barrales & Trinidad González. In cinema: *Y de pronto el amanecer* by Silvio Caiozzi, winner on Montereal Grand Prix; *Una historia necesaria* by Hernan Caffiero, winner of the International Emmy Award *El Tila, fragmentos de un -psicópata* by Alejandro Torres, awarded Sanfic 11 Film Festival. Recorded Spanish TV series *Inés del alma mía* and *Las Palmeras salvajes* a show by Sevérin Chavrier, director of the Center Dramatique National d'Orleans.

About the soundtrack

intuitive codes

Based on the audio morse track provided, first I identified the initial tone which was C sharp. Then I tried to emulate the rhythmic principle and those harshness with the marimba. I made several improvisations guided by an ongoing process where I keep parts, leave others and finally ordering it for preparing the final piece. In my practice, theater or music, intuition is fundamental on my creation and for this project, I was calling the police violence of protest repression and tried to visualize all those lost eyes through the performance.

TRACK 10 - Special Collaboration



title
Dal buio alla luce

duration
1 to 3 MINUTES

devices
LIGHT, NOISE BOTS

method
INTERPRETATION+PERFORMANCE

created in
UNITED KINGDOM

About the artist

xname

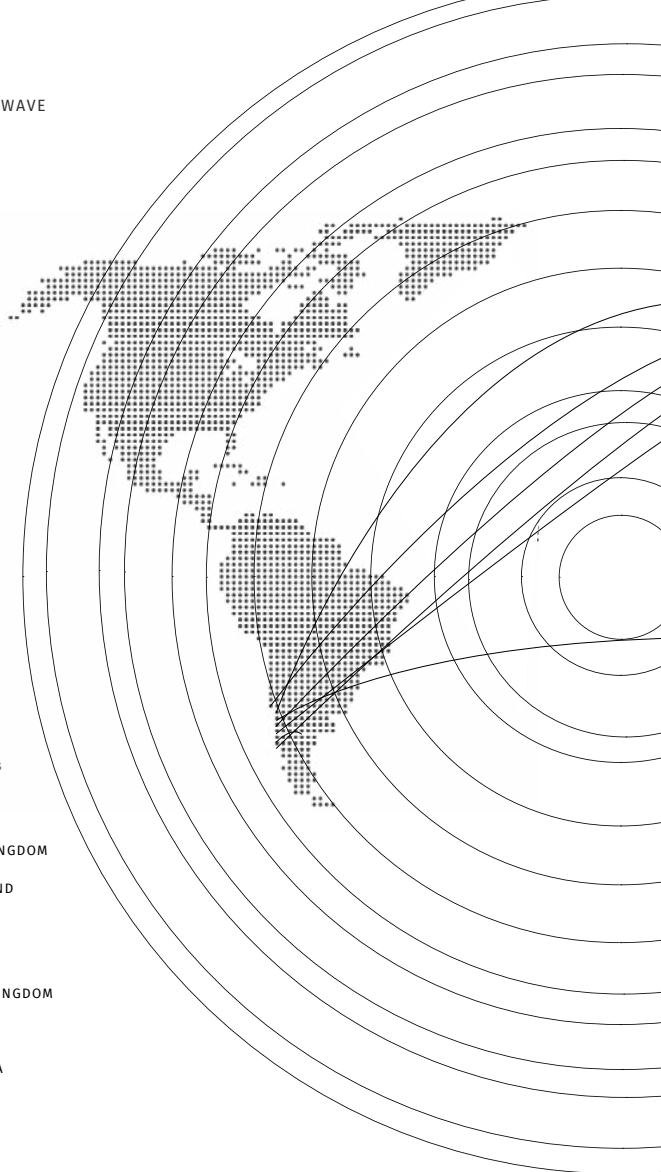
Eleonora Oreggia, also known as *xname*, is an Italian artist based in London. She creates performances and interactive installations using light, sound, dust and self-made sensor-driven synthesisers. Eleonora is the founder of Nebularosa, a label promoting musicians who challenge established production practices, and the creator of REBUS, a musical machine representing the first radical innovation of the 100 years old Theremin. Currently teaching at RCA in London, Eleonora's first book, *Il segno audiovisivo (The audiovisual sign)*, has been published by Meltemi Editore in Milan in 2022.

About the soundtrack

Dal buio alla luce

In this live composition the Morse code is performed as a score where *dits* and *dahs* become an alternation of light and dark. Light, a traditional medium of the Morse's transmission, is received in the form of voltage (through solar panels) and resistance (through light sensors) by a set of Noise Bots, musical sculptures created by the artist which translate the light into sound waves. The message is then conveyed into a new dimension, one where light can be perceived without the eyes. The shift in *perceptual domain* (hearing vs seeing) and in *substance* (electromagnetic vs pressure wave) reclaims the dignity of a protest that cannot be muted or silenced - nor the lost eyes will ever be forgotten.

EXPANSIVE WAVE

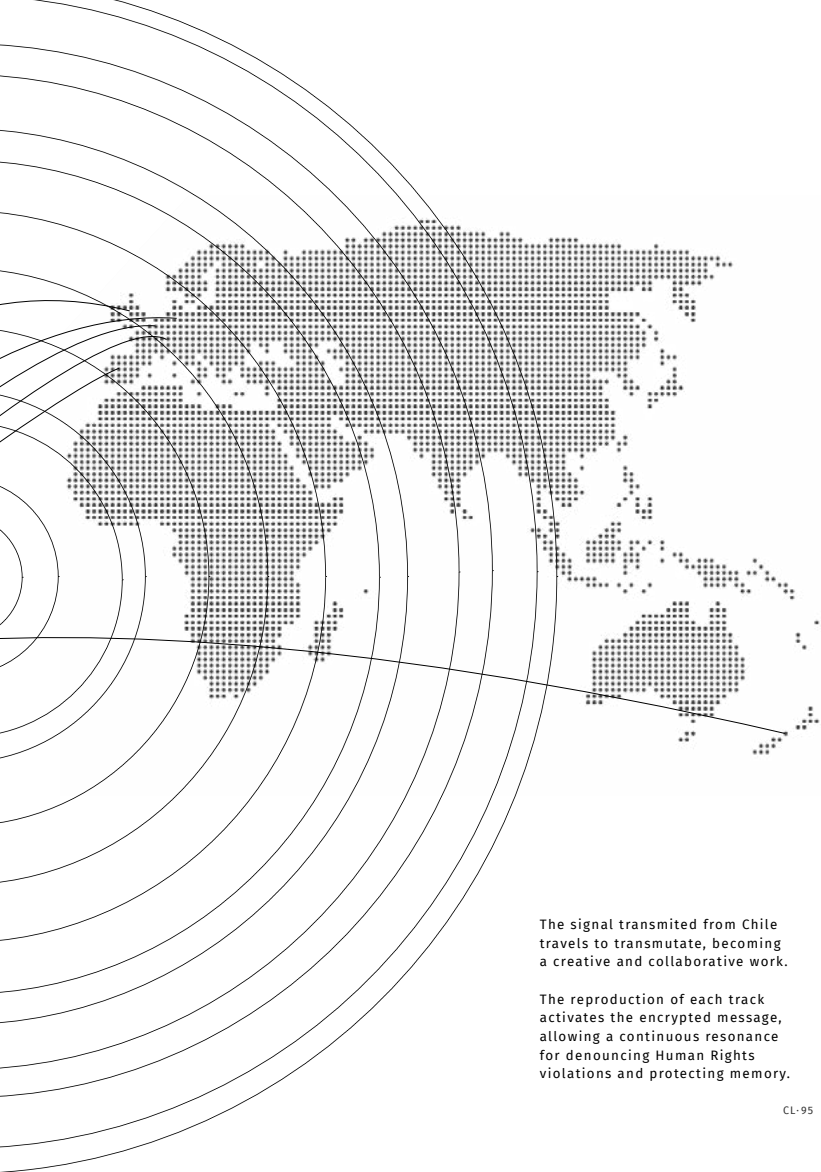


Countries &
Collaborators

IV CHILE
I SPAIN
II GERMANY
II UNITED KINGDOM
I DENMARC
I NEW ZELAND

Activations

III CHILE
III UNITED KINGDOM
I SWEDEN
I FRANCE
I GERMANY
I ARGENTINA



The signal transmited from Chile travels to transmutate, becoming a creative and collaborative work.

The reproduction of each track activates the encrypted message, allowing a continuous resonance for denouncing Human Rights violations and protecting memory.

VIDEO TRANSCRIPTION

The coded message that was turned into music by the Chilean diaspora also had a visual translation. Thus, this message as statement, transmutes and transforms to reach different materialities that allow diverse types of activation. Three states that contain the same encrypted message, no longer of struggle as it was during demonstrations in 2019, but nowadays as homage.

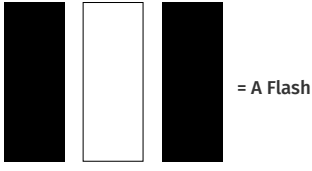
A first version or first state, was the Sound dimension. Through the album titled Sonic Pamphlet, the message was translated, set to music and reinterpreted creating ten audio tracks.

The second stage was to give the message a Visual format where the coded words were transferred into a short film. Instead of showing images or texts or any figurative representation that needs to be "seen", the visual piece is a short film of XX seconds of flashing lights. Again, using the Morse Code as a tool and through a digital platform that allows the translation to light, the sentence:
This work is a tribute to all those eyes unjustifiably lost during the demonstrations in 2019, Chile transmute into a video created only with sparkles of lights. The wonderful thing about working with flashes (light and dark) is that even with closed eyes, they can be perceived. Furthermore, having designed a video with images was contradictory with the purpose of the project, being a tribute to all the lost eyes and people who are blind today because of demonstrating demanding their rights.

Finally, the final phase it is the Physical dimension and materialized in this printed device, a Zine format, quite popular in terms of protests. In this publication the research carried out is gathered, the development of the project is shown and also, allows its circulation as if it were a research log. In the same way, it allows the materialization of sound and video on paper and ink.

Going back to the short film and since the format does not yet allow embedding videos, the complete transcript of it is presented below. Considering that it is a short film of hundreds of flash lights, a modular reduction was made to transcribe the piece in its entirety. This means that to achieve a flash, a triad is required:

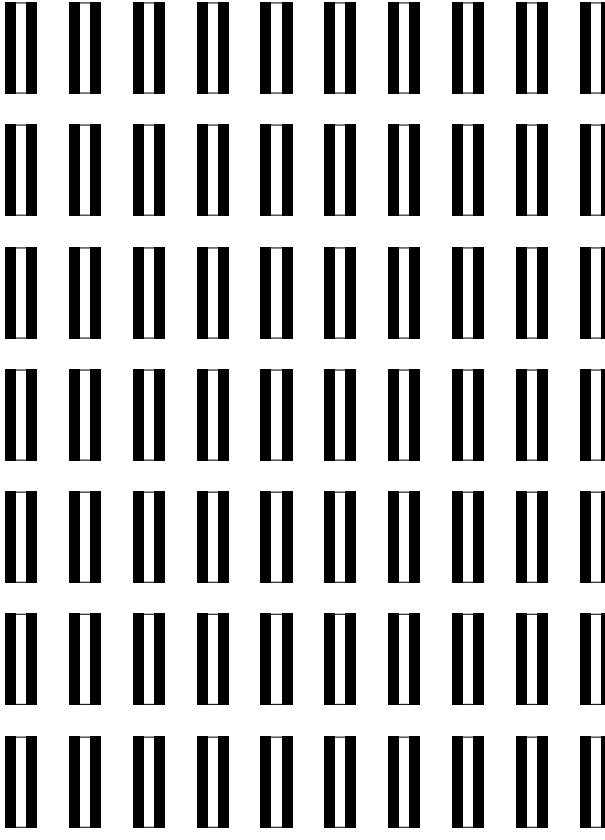
[Darkness - Light - Darkness = A Flash]

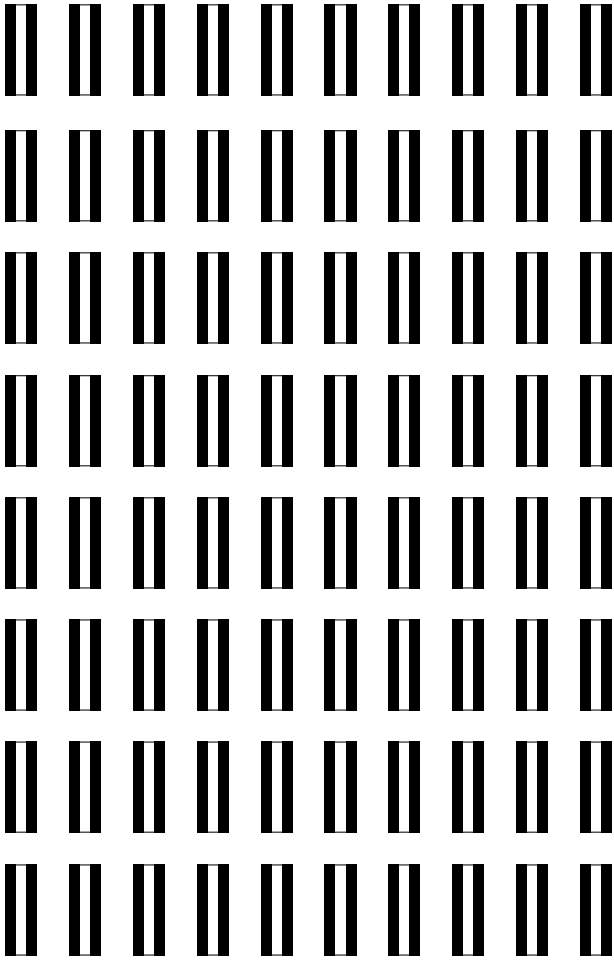


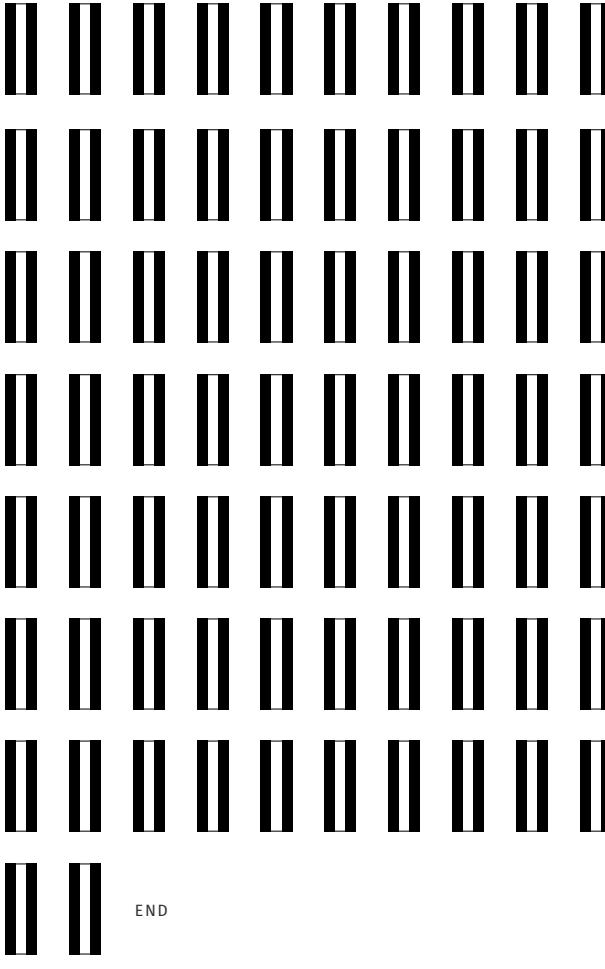
FLASH MODULAR UNIT

This basic three-component modular unit, allows to write the video.

The encoded message is translated into **222 flash lights**.







END

EPILOGUE

CAROLA URETA MARIN
[visual communicator]

Memory is not something static. A memory kept in a drawer, locked inside a book or recorded on a video tape long since separated from its playback device, is an inert memory. To bring that past into the present is to activate a memory. It is in this activation that new and unexpected forms take place. Memories manifest themselves in the present in different ways and lead us down new paths. The artistic exploration developed in this work allows us to reflect from new perspectives, a fact that cries out for justice. Although, the events can no longer be turned back in time - returning the vision to so many people - what remains and where we can contribute to, is their non-forgetting. To honour and continue to support those who suffered this unjust loss of sight by crying out for *Dignity*. It seems paradoxical that by protesting and demanding basic rights, hundreds of people have had their right to sight taken away.

This work is a continuation, a step further in, of the previous project entitled *The City as Text* (2019). This work is a kilometric record of the walls of the main avenue in Santiago where the protests took place during the *Estallido Social* [Social Uprising], a few days before the government's imposition of strict censorship. Thousands of messages tattooed on the walls as an echo of the social demands were immortalized on a digital platform that allows a virtual walk www.laciudadcomotexto.cl The questions that moved this work were: How can we register the ephemeral nature of public space? How can we capture the memory in times of protest if it is happening, is vibrating'? The need to preserve a moment and its memory before it disappeared, motivated the capture of more than 150 photographs that finally documented the route from *'Dignity Square'* to right in front of the government palace, the place where those messages were waiting to be heard.

Now, in this exploration which lacks that earlier urgency – since the register exists – we sought to focus on the writings, the messages and the graffiti. To approach the walls in an attempt to listen to what was shouted the loudest. To collect the spatial memory of a place that vibrated for so many months and try to amplify that resonance. The multiple images of bleeding eyes captured in the initial record and hundreds of cases of human rights violations resonated loudly. This was the cry that resonated the most. Under the premise of '*Make visible from invisible*' and considering Design & Visual Communication as a powerful tool for coding and decoding information to favour communication and understanding between human and non-human environments, the focus was on that image, that fact, that injustice, and currently, that need to communicate it.

The question that was born in this work was: What happens when the visual is not enough? The challenge of studying Visual Communication and facing this question, forced to look for new horizons to refer to this fact. In the hope that one day this work will be received by some of the people blinded by the *Estallido Social*, prompted moving from the visual field to the sensory field, and in this first version, to the realm of sound. Morse code as a tool for translating a message not only to another form of writing, but to sound and even to light and darkness was really helpful in developing this initiative. Moreover, as this code is the most recognized military form of communication, it seemed appropriate to the context of the project and to those eyes lost by the police and military forces in Chile.

From a visual point of view, it is interesting how, with only three elements: dot, dash and slash, a vocabulary is created that allows a lot to be said. However, there is so much that words cannot say, for example, the word DARKNESS cannot contain all that darkness means (and the same with the words SUFFERING, INJUSTICE, CARE, LOVE to name a few). And perhaps, that is where sound can help to achieve a more precise communication of what we want to express. Remembering the foreword to the book, where Dr. Sheena Calvert points out that '*Where language fails, sound begins*'. Perhaps not directly a failure, but an imprecision or a lack of. In the case of '*Calling Lights: The sound or fan awakening*' the message:

THIS WORK IS A TRIBUTE TO ALL THOSE EYES UNJUSTIFIABLY LOST DURING THE DEMONSTRATION IN 2019, Chile

transmuted from a textual area to a visual field, to then mutate back to sound and finally also acquire a sensorial form translated into lights and shadows (flashes of light). The multiplicity of forms in which the same message is transformed, allows its activation from different places that update the same initial message without losing its essence. Instead of distorting the signal and slowly dissolving the initial message, the purpose was precisely to amplify that voice and reinforce this denunciation globally. The reproduction of this message in various forms, and thus its presence in the present, allows it to continue to resonate and communicate its content, the initial purpose of this work. Hence, the message is presented as text, score, form, light and shadow, sound, black and white, video, through the act of blinking, musical album, cover art for each musical theme, to name but a few.

The collaborative quality of this particular exploration allows for a rhizomatic (de)composition of forms of expression. The philosopher Gilles Deleuze and the psychoanalyst Felix Guattari used the concept of rhizome (from the Ancient Greek ῥίζωμα, rhízōma meaning mass of roots) to describe theory that allows for multiple non-hierarchical entry and exit points in the representation and interpretation of data. The rhizome resists the organizational structure of the root tree system that traces causality along chronological lines and searches for the original source of "things", towards the pinnacle, the conclusion or end point of those "things". A rhizome, on the other hand, is characterized by multiple connections established between semiotic chains, e.g. organizations of power and circumstances relating to the arts, sciences and social struggles. Instead of structuring and hierarchizing, the rhizome presents history and culture as a map or a wide range of attractions and influences with no specific origin or genesis, as a rhizome has no beginning and no end. The relation to the rhizome proposed above allows to explain not only the collaborative process carried out by designers, musical performers, philosophers, composers, web programmers, visual communicators, video animators, lawyers, cultural managers, among others, but also, the multiplicity of outcomes obtained, without necessarily being some more relevant than others. Especially in collaborative creative processes, the diversity of ways of thinking, fields of knowledge and technical specificities under a defined direction and/or purpose, open new horizons of possibilities and, at the same time, generate new outcomes through the combination of practices and knowledge. In this sense, the processes of translation proposed in this work are interesting, as they often seem to be endless. For example: A sound can be translated into: **DOT DASH DOT**

combination representing an exact letter of the alphabet. Likewise, a letter of the alphabet can be written as a **DOT DOT DASH** and at the same time have a sound value. And that sound value can be written as a score, which can be translated into a sound by a musical performer, which can be recorded and so on. In other words, the initial message is encoded into Morse code, then written as a Morse score which is translated into a sound piece and draws an image which is written as a text. On the other hand, the value of transforming a message into Morse code, and then generating a musical score that can be played by anyone who can read traditional musical notation, allowing a record to be left for posterity, one of the purposes of sheet music.

This is just a beginning, a spark, of what '*Calling Lights*' aims to explore, document, share and leave as memory. To conclude, it is worth noting that creative works that address ethical issues remind us how fundamental it is to reflect on the role of (visual) communication, especially when it comes to human rights violations. Also, the relevance of exploring and generating more tools for further investigation of these kinds of issues and facts from the perspective of communication, design and art is really necessary and relevant. Last but not least, this work also seeks to explore new and more inclusive forms of communication, learning, entertainment, healing and repair processes through art and design development.

\- .... . / . -. -..

THE END

FIN

ABOUT THE DIRECTOR

My roots in the Chilean Diaspora play an essential role in my creative output. After the Social Uprising exploded on October 2019, my practice turned to the need to preserve the memory of the crisis that is making deep changes in Chile, almost changing it DNA. By documenting, amplifying, decoding and sharing voices, streets, demands, violation of citizen rights, our slogan: Dignity, our icon: A bloody eye, I bring the past into the present with the purpose of not forgetting it and creating a better future. I consider Design as a powerful tool for coding and decoding information to favour communication and understanding between human and non-human environments. I am interested in cultural, artistic, and heritage-related projects that contribute to the development of society and its surroundings.

My current work brings together the studies in design, cultural management and visual communication with my experience in editorial and graphic design. My approach advocates constant experimentation, freedom of play through art, collaborative work, and generating projects that contribute to the improvement of democratic culture and environmental awareness. A fundamental component of my work is giving the audience an active role in directly exploring the objects, scales or experiences through deliberate design, generating moments of surprise, pause and reflection.

CAROLA URETA MARÍN
[designer | cultural manager | visual communicator]

ALBUM

SONIC PAMPHLET

LISTEN

ROUTE

THE CITY AS TEXT

VIRTUAL WALK

MORE INFO

COSMOS

EXPLORE

ABOUT

CAROLA

DISCOVER

I would
like to acknowledge
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